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# Revisiting The 1910 International Exhibition Of Pictorial Photography

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REVISITING THE 1910 INTERNATIONAL EXHIBITION OF PICTORIAL  
PHOTOGRAPHY

by

Andrew T. Youngman  
BAFA, Alfred University, 2006  
AS, Alfred State College, 2003

A thesis

presented to Ryerson University  
and George Eastman House International Museum of Photography and Film

in partial fulfillment of the

requirements for the degree of

Master of Arts

In the Program of

Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2009

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Andrew T. Youngman

*Revisiting the 1910 International Exhibition of Pictorial Photography*

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Master of Arts, 2009

Photographic Preservation and Collections Management

Ryerson University and George Eastman House International Museum of Photography and Film

**Abstract**

This thesis constructs a history surrounding the organization and hanging of the 1910 *International Exhibition of Pictorial Photography*, which was arranged by Alfred Stieglitz and the Photo-Secession for the Buffalo Fine Arts Academy at the Albright-Knox Art Gallery (then the Albright Art Gallery). This history identifies those involved in the planning and execution of the exhibition and is presented as a timeline of events revealed largely through correspondence between Stieglitz and Cornelia Sage, Director of the Albright Art Gallery. This thesis also examines in detail the installation of the 594 selected works exhibited at the Buffalo institution.

In addition, this thesis project outlines the procedure of developing a small exhibition to honor the centennial anniversary of the *International Exhibition of Pictorial Photography*. Presented to the curatorial staff at George Eastman House International Museum of Photography and Film in Rochester, New York, the proposed exhibition is intended to hang during the 2010 calendar year.

## Acknowledgements

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## **Table of Contents**

Introduction	1
Literature Survey	4
Exhibition History	6
Exhibition Installation and Design	12
Summary	17
Proposed Exhibition Checklist Production Process	18
Appendices	21
Bibliography	33

## Appendices

A: Selection of Coburn 1910 Installation Photographs	21
B: 2010 Exhibition – Statement of Intent	25
C: Proposed Exhibition Checklist	27



## Introduction:

In 1888 George Eastman introduced the Kodak camera. Sold under the slogan "You press the button, we do the rest," the camera's ease of use and relatively modest price tag, as compared to wet-plate cameras of the day, opened photography up to "a broader cross section of the population, to actively become part of the process, making images of their own choosing whenever they wish, without any special training."<sup>1</sup>

A revolutionary product, the Kodak put amateurs for the first time behind the lens. No longer strictly the province of artists and professionals, middle-class hobbyists could now take photographs and send them out for processing. The camera was an instant success, and three months later, Eastman had trouble keeping up with demand for the camera.

"The Kodak initiated a new dialogue between the viewer and the subject, continuing photography's ability to level hierarchy and creating a sense of visual democracy."<sup>2</sup> Camera clubs, founded in the mid-1800s to promote the medium of photography, saw their ranks swell with amateur photographers following the introduction of the Kodak. However, a schism began to form within the camera clubs. Those who saw photography as an aesthetic and artistic medium were at odds with those who viewed it as a technical pursuit.

Those in agreement with the former sought to use the medium of photography to emulate paintings and etchings of the time and found their niche within the Pictorialist movement. Although with roots established with the inception of photography, the Pictorialist movement gained prominence during the late 1880s. Pictorialist photographers placed emphasis on post-camera techniques, using photographic processes that required hand-manipulation, aligning themselves with other art practitioners and away from the amateur snaphooter. Within the

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<sup>1</sup> Robert Hirsch, *Seizing The Light: A History Of Photography*, 173.

<sup>2</sup> Ibid.



Camera Club of New York, Alfred Stieglitz championed the movement. However, Stieglitz found camera clubs too stifling and no longer meeting the standards at which he held the photographic medium. Eventually, Stieglitz broke from the camera club and founded the Photo-Secession in 1902.

The crystalization of Stieglitz's efforts in furthering the medium to a status of high-art can be seen in the 1910 *International Exhibition of Pictorial Photography*. Organized by the Photo-Secession for the Buffalo Fine Arts Academy, the exhibition has become a landmark in the history of photography. A hugely ambitious undertaking on both the parts of Stieglitz and the Buffalo institution, the exhibition can be viewed as the high point of the Pictorialism movement. It was considered at the time to be "the most complete and comprehensive one ever held in this country,"<sup>3</sup> and is now approaching its centennial anniversary.

The *International Exhibition of Pictorial Photography* can be identified in the history of photography simultaneously as a first and a finale. The exhibition's venue, Buffalo's Albright-Knox Art Gallery (then the Albright Art Gallery), was the first fine arts institution in the United States to present an exhibition devoted solely to the medium of photography.<sup>4</sup> The exhibition, curated by Stieglitz and his colleagues of the Photo-Secession, featured the works of sixty-five individuals in thirteen different photographic media,<sup>5</sup> representing what Stieglitz believed to be the best in modern photography from 1894 to 1910.<sup>6</sup>

The goal of this thesis is two-fold: to research and construct a history surrounding the 1910 exhibition and the individuals involved; and to prepare and present an exhibition proposal

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<sup>3</sup> Sidney Allan, "Portraiture at the Buffalo Exhibition," *Wilson's Photographic Magazine* 48, no. 648 (December 1910): 530.

<sup>4</sup> "The Week In Review," *Abel's Photographic Weekly* 6, no. 149 (November 5, 1910): 203.

<sup>5</sup> Buffalo Fine Arts Academy, *Catalogue of the International Exhibition, Pictorial Photography* (Buffalo: The Academy, 1910).

<sup>6</sup> Weston Naef, *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography* (New York: The Viking Press, 1978), 192.

to the curatorial staff at George Eastman House International Museum of Photography and Film. The proposed exhibition will consist of a small selection of objects in the George Eastman House collection to be on view in 2010 – acknowledging the anniversary year of the *International Exhibition of Pictorial Photography* and its place in the history of photography. Described at the time of its opening as “a work of art which would deserve preservation,”<sup>7</sup> the exhibition’s centennial anniversary provides an opportunity to contemplate its importance.

Although the exhibition was noted at the time for raising photography to an equal footing with other art forms,<sup>8</sup> reviews and responses varied vastly – from high praise to vehement disapproval of the exhibition’s organizing bodies and the scope of its contents. Stieglitz had voiced a wish to avoid politics created by the involvement of the Photo-Secession as the organizational body of the exhibition; the controversy generated by these reviews is likely part of that.<sup>9</sup>

By 1909, Stieglitz was in a retrospective mind-set. In the 1910 exhibition catalogue, he described it as a historical survey, writing that the exhibition “sum[med] up the development and progress of photography as a means of pictorial expression.”<sup>10</sup> This mind-set was evidenced earlier by the hanging of the 1909 exhibition at New York’s National Arts Club, which was also the site of the Photo-Secession’s first exhibition mounted in 1902. The 1909 exhibition served as the preamble to Stieglitz’s “swan song” at Buffalo’s Albright Art Gallery in 1910.<sup>11</sup> In retrospect, the hanging of the seminal 1910 *International Exhibition of Pictorial Photography*

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<sup>7</sup> Paul B. Haviland, “The Hanging and Presentation of Pictures in Relation to Architecture,” *Academy Notes* 6, no. 1 (January 1911): 5.

<sup>8</sup> Alfred Stieglitz, *Photo-Secessionism And Its Opponents: Five Recent Letters*. (New York: [s.n.], 1910), 9. In response to criticism by Walter Zimmerman of the Philadelphia Photographic Society, Stieglitz addresses a letter stating, “the Albright Art Gallery does not content itself with implying, but fearlessly, over the signature of its Director, unequivocally states publically that it does officially recognize photography as a medium of art expression.”

<sup>9</sup> Alfred Stieglitz to Charles M. Kurtz, 6 February 1909. G. Robert Strauss, Jr. Memorial Library.

<sup>10</sup> Buffalo Fine Arts Academy. *Catalogue of the International Exhibition, Pictorial Photography*, forward.

<sup>11</sup> Weston Naef, *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography*, 186.



would come to be a celebratory last hurrah for the Photo-Secession, which disbanded shortly after the exhibition.

### **Literature Survey:**

While it is mentioned in many scholarly writings on Stieglitz, the Photo-Secession and Pictorialism, few sources describe in much depth the history of the milestone exhibition that hung at the Albright Art Gallery in 1910. There is no publication devoted solely to the *International Exhibition of Pictorial Photography*, although works have been produced on other exhibitions organized by the Photo-Secession. One such text, *Stieglitz and the Photo-Secession, 1902*, by William Innes Homer and Catherine Johnson, reconstructs the first exhibition of the newly formed organization held at New York's National Arts Club in 1902.

Numerous sources on Stieglitz and the Photo-Secession detail to various extents the pre-history leading to the exhibition at Albright Art Gallery in 1910, while some publications do not engage this history at all. Robert Doty's *Photo-Secession: Photography as a Fine Art*, published in 1960, briefly details the history of the 1910 exhibition while the remaining text focuses mostly on Stieglitz's involvement and role as ringleader of the Photo-Secession. "The International Exhibition of Pictorial Photography" was written by C. Robert McElroy as an appendix to Dr. Anthony Bannon's *The Photo-Pictorialists of Buffalo*, the catalogue for the exhibition of the same name at Buffalo's Albright-Knox Art Gallery in 1981. Both of these texts make reference to the correspondence between Stieglitz, Charles M. Kurtz, and later Cornelia Sage that is held in the archives at the G. Robert Strauss, Jr. Memorial Library at the Albright-Knox Art Gallery. This primary source spans the period between February 6, 1909 and October 25, 1910 and

reveals a timeline and framework of evolving exhibition plans between the Buffalo institution and Stieglitz.

Additionally, journal articles in both American and European publications reconstruct the history, initial plans, organization and design of the exhibition. Many of these articles were published following the *International Exhibition of Pictorial Photography in Camera Work*, Steiglitz's periodical of the Photo-Secession published from 1902 to 1917. Various individuals involved with the exhibition contributed articles to *Academy Notes*, the publication produced by the Buffalo Fine Arts Academy. *Academy Notes* contains articles detailing aspects of the exhibition, such as a listing of objects sold and attendance information in the January 1911 issue and titles such as "The Hanging and Presentation of Pictures in Relation to Architecture" by Paul Haviland and Max Weber's "On Hanging Pictures." Both titles describe such details as the exhibition's organization, layout, and design prepared by Stieglitz, along with his companions. In addition to these publications, the exhibition catalogue (arranged by Stieglitz) and published by the Buffalo Fine Arts Academy creates a checklist of the 1910 exhibition detailing the author, title, medium, and dates of each object exhibited in Buffalo.

The life and work of Alfred Stieglitz has been well researched and published and there are many sources on the subject. Weston Naef's *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography*, published in 1978, offers a biography of Stieglitz and catalogues the collection of 580 objects donated to New York's Metropolitan Museum of Art by Stieglitz in 1933 and by way of Georgia O'Keeffe after his death in 1949. Naef identifies a number of works in the holdings of the Metropolitan Museum that he confirms as having been included in the 1910 exhibition.



Other biographical texts include Sue Davidson Lowe's *Stieglitz: A Memoir/Biography* and Jay Bochner's *An American Lens: Scenes from Alfred Stieglitz's New York Secession*.

Davidson Lowe, the granddaughter of one of Stieglitz's brothers, offers a biography told through a narrative of personal memories as well as those of other family members, friends, and associates of Stieglitz. Bochner's text focuses on Stieglitz's contribution in relation to his roles as gallery owner, photographer, and promoter of the emerging art scene.

### **Exhibition History:**

Initial development of the 1910 *International Exhibition of Pictorial Photography* began after the enthusiastic reception of an exhibition of local photographers, *The Photo-Pictorialists of Buffalo*, which closed at the Albright Art Gallery on October 2, 1907.<sup>12</sup> The following spring, Dr. Charles M. Kurtz, the first director of the Albright Art Gallery, visited Stieglitz and Edward Steichen at Little Galleries of the Photo-Secession (Stieglitz's gallery in New York City, commonly known as "291").<sup>13</sup> Their original intention was to discuss another exhibition, one of international scale, and Kurtz requested the aid of both the Photo-Pictorialists of Buffalo and the Photo-Secession in organizing the exhibition.<sup>14</sup> However, Stieglitz was hesitant and felt the resulting exhibition should be presented as a product of the Albright Art Gallery itself, leaving the Photo-Secession unassociated. The lower standards of other Pictorialist groups, Stieglitz felt, would ultimately prevent the exhibition from being the significant demonstration of photography as a fine art medium that he sought it to be.<sup>15</sup> In correspondence with Kurtz, Stieglitz states his aim was for an exhibition "*devoid of all politics.*" When, in Stieglitz's estimation, that request

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<sup>12</sup> Robert T. Buck, "Preface," *The Photo-Pictorialists of Buffalo* (Buffalo: Media Study, 1981), 5.

<sup>13</sup> Alfred Stieglitz to Charles M. Kurtz, 6 February 1909. G. Robert Strauss, Jr. Memorial Library.

<sup>14</sup> Doty, Robert. *Photo-Secession: Photography As A Fine Art* (New York: George Eastman House), 56.

<sup>15</sup> Ibid.

was not met,<sup>16</sup> he pulled the support of the Photo-Secession from the exhibition. In a letter to Kurtz, Stieglitz wrote:

[With] the introduction of petty politics... the exhibition ceases to be what we had hoped for it. It was I who suggested an open section so as to give all a chance, but by that I did not expect that the very men who have through ignorance and narrowness been blocking the progress of photography in its biggest sense – and it is in that sense that we had hoped your exhibition would be carried out and for that reason only were willing to support it – would be called in to assist you.<sup>17</sup>

It is not clear exactly whom Stieglitz blamed for introducing politics into the exhibition. However, as C. Robert McElroy and others have suggested, it likely sprang from the meeting that occurred between Kurtz, the Buffalo Pictorialist group, and H. Snowden Ward – editor of *Photograms of the Year*, in early 1909.<sup>18</sup> Presumably, this assumption is drawn from a correspondence from Ward in which he recounts his understanding of the planned exhibition as discussed during the Buffalo visit.<sup>19</sup>

Following Stieglitz's withdrawal of support, Kurtz again traveled to New York City to resume discussion of the exhibition.<sup>20</sup> Shortly after his return to Buffalo, Kurtz unexpectedly died in his office at the gallery on March 21, 1909,<sup>21</sup> and the assistant to the director, Miss

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<sup>16</sup> Presumably, Stieglitz anticipated oppositions to the 1910 exhibition (as had been the case with various previous exhibitions, etc.) from those outside of the Photo-Secession and its supporters and it is to this that he refers as "the politics" involved. With his continual efforts in promoting the medium of photography, Stieglitz was unwilling to attach the name of the organization – which he founded in 1902 – to the planned exhibition unless it was of superior quality and achieved the goals set forth by the Photo-Secession.

<sup>17</sup> Alfred Stieglitz to Charles M. Kurtz, 6 February 1909. G. Robert Strauss, Jr. Memorial Library.

<sup>18</sup> C. Robert McElroy. "The International Exhibition of Pictorial Photography," *The Photo-Pictorialists of Buffalo*, 121.

<sup>19</sup> H[adow] Snowden Ward to the Directors of The Albright Galleries, 31 March 31 1909. G. Robert Strauss, Jr. Memorial Library. Ward expresses his understanding of the exhibition, as discussed at the Buffalo meeting, to be "of definitely invited, known, *prints*; not accepting merely a print of a known and proved subject [and] that there was to be no domination by any school or section of pictorialists." It is likely that Stieglitz had knowledge of the meeting between Kurtz and Ward and that it is this, or another similar instance, to which he refers to as the introduction of politics into the exhibition.

<sup>20</sup> Alfred Stieglitz to Cornelia Sage, 3 April 3 1909. G. Robert Strauss, Jr. Memorial Library.

<sup>21</sup> C. Robert McElroy. "The International Exhibition of Pictorial Photography," *The Photo-Pictorialists of Buffalo*, 121.



Cornelia Bentley Sage, was given the role of acting director of the Albright Art Gallery.<sup>22</sup> In correspondence with Sage in early April 1909, Stieglitz expressed his condolences and stated, “I take it for self-understood that the exhibition is off, for the present at least – With hopes that the Albright Gallery will eventually find someone worthy to carry on Mr. Kurtz work.”<sup>23</sup>

Sage wrote to Stieglitz informing him of a visit with Alvin Langdon Coburn, Photo-Secessionist member and close acquaintance of both. She said, “I have been very much interested in the coming exhibition of photography which Mr. Kurtz intended... I cannot say definitely whether the exhibition is off or not.”<sup>24</sup> And on October 5, 1909, at the suggestion of Coburn, she wrote again to Stieglitz expressing “[her] personal idea” of an exhibition comprised entirely of works by Photo-Secessionists: “It seems to me, [the exhibition] would be received most enthusiastically by Buffalonians and would be a rare treat to the art lovers and general public of the city.”<sup>25</sup> Sage seemed eager for Stieglitz to resume a leadership role, and plans for a Buffalo exhibition were again set into motion. Sage had decided to abandon Kurtz’s original plans for the exhibition and permit Stieglitz to organize it however he wished.<sup>26</sup> During the following month, Sage traveled to New York City to confirm arrangements for the exhibition with Stieglitz at 291 – plans that Stieglitz enthusiastically accepted.<sup>27</sup> Following their meeting, Sage wrote the following words to Stieglitz: “I felt I had found a friend and one who was in tune with my innermost thoughts.”<sup>28</sup> The exhibition, Stieglitz later wrote to Coburn, would “knock

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<sup>22</sup> Jay Bochner. *An American Lens: Scenes from Alfred Stieglitz's New York Secession* (Cambridge, Massachusetts: The MIT Press), 38. Sage would receive a promotion and become the first female museum director in the United States – a position she held for fifteen years.

<sup>23</sup> Alfred Stieglitz to Cornelia Sage, 3 April 1909. G. Robert Strauss, Jr. Memorial Library.

<sup>24</sup> Cornelia Sage to Alfred Stieglitz, 19 April 1909. G. Robert Strauss, Jr. Memorial Library.

<sup>25</sup> Ibid.

<sup>26</sup> Weston Naef. *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography*, 194.

<sup>27</sup> Sue Davidson Lowe. *Stieglitz: A Memoir Biography* (Boston: MFA Publications, 2002), 147.

<sup>28</sup> Weston Naef. *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography*, 192.

spots out of anything yet done, if I remain alive until it is up on the walls. Quality,” he wrote, “will be the keynote and there will be quality in quantities, too.”<sup>29</sup>

By April 1910, Stieglitz had begun work on the European invitations and provided Sage with data for press notices.<sup>30</sup> Mid-month, Sage produced the official exhibition announcement that was sent to press and reproduced in *Camera Work*, which read,

Recognizing Photography as one of the mediums of expressions in Art, THE BUFFALO FINE ARTS ACADEMY will hold an exhibition of Photography in the ALBRIGHT ART GALLERY in November, 1910. To insure the best possible representation, the arrangements have been placed in the hands of that organization which has done the most to promote this particular branch of art – THE PHOTO-SECESSION... The exhibition will be of an international characteristic, comprising, in addition to the work of Americans, some of the best prints that have been made in England, Austria, Germany and France. It will be a retrospective, but also a representative of the latest work.<sup>31</sup>

The announcement detailed the planned open section and called for works to be submitted for judging by the Photo-Secession. It stated,

There will be a group-exhibit of the work of Americans who hitherto have not had the opportunity of being adequately represented in an important exhibition... The selection will be governed by the principle of Independent Vision and Quality of Rendering. To eliminate accidental successes, each exhibitor in this section must be represented by at least three examples.<sup>32</sup>

The announcement immediately generated criticism of Stieglitz and the Photo-Secession in the form of objections printed in the editorial pages of photographic journals. These responses, more than likely, are evidence of the same politics that Stieglitz had wished to avoid. In one instance, Walter Zimmerman of the Print Committee for the Philadelphia Photographic Society expressed disagreement with the Buffalo invitation in *American Photography*. Zimmerman wrote that the exhibition placed those not directly involved with the Photo-Secession into a lower

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<sup>29</sup> Weston Naef. *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography*, 186.

<sup>30</sup> Alfred Stieglitz to Cornelia Sage, 2 April 1910. G. Robert Strauss, Jr. Memorial Library.

<sup>31</sup> “An Important International Exhibition of Photographs,” *Camera Work* April 1910.

<sup>32</sup> Ibid.



class of photographic artists, stating, "I do not see how any independent pictorialist who believes that he has had a fair measure of success so far can do the undignified thing of accepting the terms of the circular by classing himself with those described in it."<sup>33</sup> Zimmerman also called for the Photo-Secession to "unbend from its attitude toward other pictorialists" and stated that the Philadelphia Photographic Society would not participate in an exhibition under these terms.<sup>34</sup> Further, Zimmerman demanded an invitation from Sage allowing for the inclusion of the Philadelphia Photographic Society in the exhibition "on the terms of equality with those of the Secession – making its own selections, [and] having its own section."<sup>35</sup> Stieglitz, in response, wrote to Zimmerman that his request would not be met and that any work submitted by members of the Philadelphia Photographic Society would receive the same fair hearing as all other works submitted to the exhibition's open section.<sup>36</sup>

Three correspondences in the archive at the G. Robert Strauss, Jr. Memorial Library detail the final month of exhibition preparations. In the first of these, Stieglitz confirms the travel dates for Max Weber, Clarence H. White, and himself. Weber and White were due to arrive in Buffalo on October 27 and Stieglitz two days later. Optimistic and in anticipation of the exhibition, Stieglitz writes, "This show must be a real 'smasher,' for your sake and mine, if for no other reason. Photography is to gain a signal triumph."<sup>37</sup> Stieglitz undoubtedly sensed the importance of the coming exhibition as his reputation and the importance of photography as a

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<sup>33</sup> Walter Zimmerman, "Correspondences," *American Photography* 4, no. 8 (August 1910): 486.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid.

<sup>36</sup> [Alfred Stieglitz.] *Photo-Secessionism And Its Opponents: Five Recent Letters* (New York, 1910), 8.

Stieglitz wrote and published six letters, under the title *Photo-Secessionism And Its Opponents*, in response to various objections to happenings of the Photo-Secession. Two of these letters were addressed to Walter Zimmerman. As an introduction to the publication, Stieglitz wrote, "Self-seeking and jealousy are the root of virtually all intrigue. In no field of activity is this truer than in that of photographic ambitions. [The letters]... herewith published were not intended for publication; but in view of the petty intrigue that has been going on continuously for some years in the photographic world, I feel that in justice to the Photo-Secession, to "Camera Work," and above all, to myself, these letters should be circulated amongst those who are interested in the truth. The letters speak for themselves."

<sup>37</sup> Alfred Stieglitz to Cornelia Sage, 16 October 1910. G. Robert Strauss, Jr. Memorial Library.

whole rode on it. And in correspondence on October 24, he adds "The show will not only be impressive but it will be a revelation to every one; to you too... It's up to Fate now."<sup>38</sup> The final correspondence details the course of action which should be taken with the Buffalo printer that was to print the exhibition catalogue.<sup>39</sup>

The exhibition opened on November 3 at Buffalo's Albright Art Gallery and was on view until December 1, 1910. Over the course of the month-long exhibition, the Albright Art Gallery was host to fifteen thousand visitors.<sup>40</sup> At the close of the exhibition Sage wrote to Stieglitz, informing him that the gallery's Art Committee had \$300 for the purchase of a selection of photographs from the exhibition's key exhibitors.<sup>41</sup> In addition, fifty other works sold.<sup>42</sup> The twelve purchased works, along with others received as gifts from Coburn and J. Craig Annan, create the cornerstone of the photographic holdings at the Albright-Knox Art Gallery in Buffalo.

Critiques and reviews – the first of which were published within days of the opening – were, for the most part, complimentary of the exhibition as a whole. Typically, criticisms were aimed at individual exhibitors.<sup>43</sup> Perhaps the most complete review of the exhibition is that of critic F. Austin Lidbury. The review, published in *American Photography*, identifies and critiques specific works and reviews them in relation to the artist's other works (both on exhibition and those not included). Lidbury calls the exhibition a monument to Stieglitz and comments, "the last noteworthy impression you get from the show is that of finality."<sup>44</sup>

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<sup>38</sup> Alfred Stieglitz to Cornelia Sage, 24 October 1910. G. Robert Strauss, Jr. Memorial Library.

<sup>39</sup> Alfred Stieglitz to Cornelia Sage, 25 October 1910. G. Robert Strauss, Jr. Memorial Library.

<sup>40</sup> "Attendance and Sales During Exhibition," *Academy Notes* 6, no. 1 (January 1911): 5.

<sup>41</sup> Weston Naef. *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography*, 200.

<sup>42</sup> "Attendance and Sales During Exhibition," *Academy Notes* 6, no. 1 (January 1911): 5. Details a listing of 50 sales from the exhibition. The listing indicates that 12 objects were purchased with General Funds, making total sale of 62 objects.

<sup>43</sup> Richard Whelan. *Alfred Stieglitz: A Biography*, 284.

<sup>44</sup> F. Austin Lidbury. "Some Impressions of the Buffalo Exhibition," *American Photography* 4 (December 1910): 676-681.



## Exhibition Installation and Design:

The pictures and the character of the place and the wall space in it must so be related that the pictures serve as decoration and become part of the interior or even its structural force.<sup>45</sup>

Max Weber, the cubist painter, worked steadily with Stieglitz and Clarence H. White on the preparation of works to be exhibited and traveled to Buffalo for the exhibition installation.<sup>46</sup> Both were strong proponents of Stieglitz and the Photo-Secession, and Stieglitz expressed his trust of his “right-hand men” in correspondence with Sage: “They know my ideas exactly and can survey the ground and make such preparations as necessary... when I get there 48 hours later all will be ready for hanging.”<sup>47</sup> Weber recalled the experience of hanging the exhibition as “a most pleasant (but rather long) task.”<sup>48</sup> It is through his writing, and reviews of the exhibition by others, that one can gain a sense of the environment, gallery space, and scale of the exhibition at Buffalo’s Albright Art Gallery. In addition, negatives of the exhibition’s installation by Alvin Langdon Coburn, in the holdings of George Eastman House, allow for a visual reconstruction of the space and further an understanding of the exhibition in Buffalo.<sup>49</sup>

Designed by architect Edward B. Green, the Albright Art Gallery was originally intended for use as the Fine-Arts Pavilion of the Pan-American Exposition in 1901. The construction of the gallery was made possible through a gift to the Buffalo Fine Arts Academy from John J. Albright, a local entrepreneur and philanthropist. Construction was completed too late for use

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<sup>45</sup> Max Weber. “On Picture Hanging,” *Academy Notes* 6, no. 1 (January 1911): 8.

<sup>46</sup> Alfred Stieglitz to Cornelia Sage, 16 October 1910. G. Robert Strauss, Jr. Memorial Library. Various sources also credit Paul B. Haviland as having contributed to the artistic direction of the hanging of the Buffalo exhibition; however his participation is not detailed in the correspondence to Sage. In *The Alfred Stieglitz Collection: Fifty Pioneers of Modern Photography*, Naef notes that although Haviland was part of the exhibition’s hanging committee, his works were exhibited among the open section.

<sup>47</sup> Ibid.

<sup>48</sup> Max Weber. “On Picture Hanging,” *Academy Notes* 6, no. 1 (January 1911): 8.

<sup>49</sup> Twenty-four negatives in the collection of George Eastman House, by Alvin Langdon Coburn, document the interior Albright Art Gallery during the 1910 exhibition. While these images allow for some reconstruction of the exhibition as it hung in Buffalo, they do not document the exhibition in its entirety. See “Appendix A - Selection of Coburn 1910 Installation Photographs” for select examples.

during the 1901 Exposition in the "City of Light" and the gallery opened its doors to the public in 1905.<sup>50</sup>

Situated on the edge of Buffalo's Delaware Park, the gallery is classical in style – it is "severe, simple, and beautiful."<sup>51</sup> The interior of the gallery space echoes the architecture of the exterior with posts and lintels framing each interior doorway, large squares of gray red marble constructing the floor, and black gray marble wainscoting lining the walls.<sup>52</sup>

The remaining wall space, fourteen feet from wainscoting to cornice, was covered in fabrics for the occasion of the 1910 exhibition in accordance with Stieglitz's instruction to Sage.<sup>53</sup> The upper two-thirds of the wall were covered in bluish-gray while the remaining wall space down to the wainscoting was cloaked in olive green taffeta. In the largest of the galleries, a black half-round molding was installed at the separation line of the two fabrics, further emphasizing the height and division of the gallery space.<sup>54</sup>

The incorporation of decorative fabrics and wall coverings in exhibition design has fallen out of common practice in most contemporary institutions. However, burlap was commonly used as a wall-covering because the give of the fabric material easily covered nail holes once they were removed.<sup>55</sup> The taffeta wall coverings for the 1910 exhibition softened the burlap-covered walls of the Albright Art Gallery. The two-tone method of wall covering was meant to create the illusion of a smaller space lowering the eye line of the viewer to a level suitable for viewing small-sized photographs.<sup>56</sup> In some of the galleries, where a greater contrast was needed between

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<sup>50</sup> Albright-Knox Art Gallery. "General Information: History," <http://www.albrightknox.org/GenInfo/history.html>.

<sup>51</sup> Max Weber. "On Picture Hanging," *Academy Notes* 6, no. 1 (January 1911): 8.

<sup>52</sup> Ibid.

<sup>53</sup> Alfred Stieglitz to Cornelia Sage, 16 October 1910. G. Robert Strauss, Jr. Memorial Library.

<sup>54</sup> Paul B. Haviland. "The Hanging and Presentation of Pictures in Relation to Architecture," *Academy Notes* 6, no. 1 (January 1911): 1.

<sup>55</sup> Gail Dexter Lord and Barry Lord, eds. *The Manual of Museum Planning* (London: Stationery Office, 1999), 203.

<sup>56</sup> Paul B. Haviland. "The Hanging and Presentation of Pictures in Relation to Architecture," *Academy Notes* 6, no. 1 (January 1911): 1.



the color of the mounted and framed objects and the olive-green wall covering, cheesecloth was used to further lighten the tone of the wall.<sup>57</sup> Paul B. Haviland, contributing artist in the exhibition's open section and strong supporter of the Little Galleries of the Photo-Secession, credits Weber for improving upon the basic principles followed by Stieglitz at his New York gallery.<sup>58</sup>

Stieglitz and his crew hung 594 photographs, by sixty-five international pictorial photographers, in thirteen different photographic media. Many of the works exhibited were selected from Stieglitz's own collection, a collection unmatched by any other.<sup>59</sup> Eight galleries at the institution were at the disposal of the Photo-Secession. The exhibition was organized into two main sections: an "invitation" section, in which 482 photographs selected for their fine quality or interest in marking the development of the photographic medium comprised thirty-seven different "one-man's shows"; and an "open" section comprised of 112 photographs, and twenty-eight exhibitors.<sup>60</sup>

"The hanging alone," reviewer Sidney Allan said, "is well worth a trip to Buffalo."<sup>61</sup> The exhibition was organized "so as to bring out the best that there is in each picture and in all the pictures as a whole."<sup>62</sup> The invitation section of the exhibition took up most of the allotted gallery space. The largest of the gallery spaces was used as the "anchor" of the exhibition and the works of Edward Steichen, George H. Seeley, Alvin Langdon Coburn, and Baron A. de Meyer

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<sup>57</sup> Sidney Allan. "Portraiture at the Buffalo Exhibition," *Wilson's Photographic Magazine* 48, no. 648 (December 1910): 530.

<sup>58</sup> Paul B. Haviland. "The Hanging and Presentation of Pictures in Relation to Architecture," 3.

<sup>59</sup> Sue Davidson Lowe. *Stieglitz: A Memoir Biography*, 148.

<sup>60</sup> Buffalo Fine Arts Academy, *Catalogue of the International Exhibition, Pictorial Photography* (Buffalo: The Academy, 1910). In various reviews or articles detailing the organization and inclusion of works in the 1910 exhibition, the number of exhibited prints varies. The total number of exhibited works typically fluctuates in these writings from 500 - 600. For purposes here, the original exhibition catalogue (organized by Stieglitz) has been referenced.

<sup>61</sup> *Ibid.*, 530.

<sup>62</sup> Max Weber. "On Picture Hanging," *Academy Notes* 6, no. 1 (January 1911): 8.

were hung there. From this main exhibition hall, the gallery to the right showcased the works of David Octavius Hill, J. Craig Annan, and Alfred Stieglitz. In the gallery space to the left of the anchor room hung the works of Gertrude Kaesebier, Frank Eugene, F. Holland Day, Joseph Keiley, and Annie W. Brigman.<sup>63</sup> An entire gallery was given over to thirty-three works by Clarence H. White.<sup>64</sup> Three galleries were divided amongst the remaining photographers in the invitation section according to nationality: one each for French, German and English. A final gallery was reserved for the exhibition's open section.<sup>65</sup>

In striving for unity – that is, to make each photographer's contribution an integral part of the whole – the exhibition was hung almost entirely on the one-line principle. This means that, for the most part, the photographs were hung at eye level just above the marble wainscoting, where eye level was determined according to the height of an average person.<sup>66</sup> One such exception was the arrangement of photographs by Hill. In order to avoid the monotony of “thirty-seven red prints on ordinary white mounts,” the photographs were hung in a two-tier design with even spacing between the frames and a mix of larger and smaller framed prints. This display is documented by an illustration that Weber submitted for inclusion in *Wilson's Photographic Magazine*.<sup>67</sup> An image of this section can also be found among the photographic negatives by Alvin Langdon Coburn stored at George Eastman House.

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<sup>63</sup> Paul B. Haviland “The Hanging and Presentation of Pictures in Relation to Architecture,” *Academy Notes* 6, no. 1 (January 1911): 2-3.

<sup>64</sup> Sidney Allan. “Portraiture at the Buffalo Exhibition,” *Wilson's Photographic Magazine* 48, no. 648 (December 1910): 530.

<sup>65</sup> Paul B. Haviland. “The Hanging and Presentation of Pictures in Relation to Architecture,” *Academy Notes* 6, no. 1 (January 1911): 3.

<sup>66</sup> Max Weber. “On Picture Hanging,” *Academy Notes* 6, no. 1 (January 1911): 8.

<sup>67</sup> Sidney Allan. “Portraiture at the Buffalo Exhibition,” *Wilson's Photographic Magazine* 48, no. 648 (December 1910): 530.



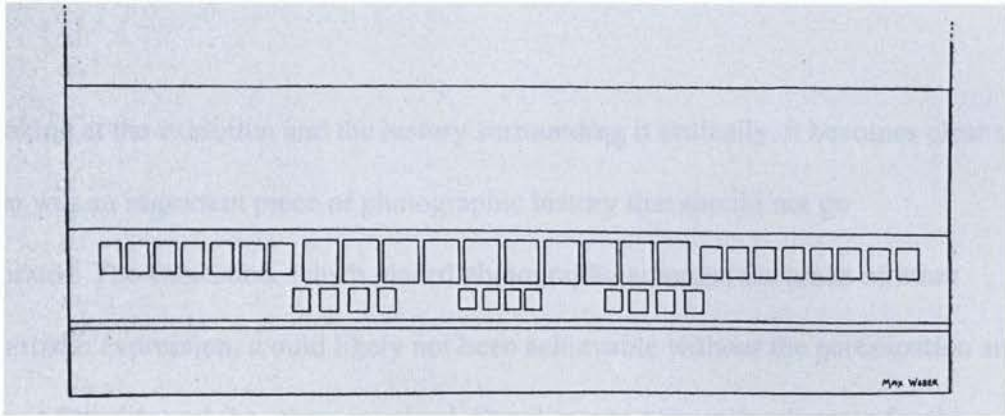


Figure 1. Max Weber, illustration of Hill installation.  
 Sidney Allan. "Portraiture at the Buffalo Exhibition," *Wilson's Photographic Magazine* 48, no. 648  
 (December 1910): 530.

Coburn photographed the installation not with the intention of documenting specific works, but to give a sense of the overall exhibition environment and of "Mr. Weber's beautiful pattern."<sup>68</sup> The exhibition was carefully arranged to emphasize relationships between individual objects within groupings and between the groupings themselves. Stieglitz and Weber strove for balance and unity in the exhibition design so as to not have one grouping of photographs be more dominant than the others in the room.<sup>69</sup>

It is through the work of the individuals involved and those who deemed it important that the history of this seminal exhibition has survived. In reflection of having been part of the exhibition Haviland wrote, "It is greatly to be regretted that its existence should be so ephemeral."<sup>70</sup>

<sup>68</sup> Alvin Langdon Coburn. "Artists of the Lens: The International Exhibition of Pictorial Photography in Buffalo," *Academy Notes* 6, no. 1 (January 1911): 8.

<sup>69</sup> See Appendix A.

<sup>70</sup> Paul B. Haviland. "The Hanging and Presentation of Pictures in Relation to Architecture," *Academy Notes* 6, no. 1 (January 1911): 5.

## Summary:

In looking at the exhibiton and the history surrounding it critically, it becomes clear that the exhibition was an important piece of photographic history that should not go uncommemorated. The exhibition, which placed photography amongst the ranks of other mediums of artistic expression, would likely not been achievable without the participation and perseverance of Stieglitz and the others involved. Stieglitz was a staunch advocate for the photographic medium; his authority on the subject was unquestionably recognized by Kurtz and later Sage, and his efforts unmatched by any other.

The exhibition was comprised almost entirely of his loaned personal collection which he amassed largely over the previous two decades. Certainly, with the reputations of the Photo-Secession, himself, and of the Buffalo Fine Arts Academy at stake, Stieglitz needed to pull out all stops and produce an exhibition unlike any other.

The resulting exhibition in 1910, which Stieglitz staged as a retrospective of sorts for the Photo-Secession, was the last exhibition major Pictorialist exhibition before the Modernist turn. This shift within the art world, was evident in Stieglitz's interests and persuits as well. With photography recognized as a medium of fine artistic merit, and having achieved what he had set forth to do, Stieglitz turned his attent to modern art, which he presented in the pages of *Camera Work* and his New York galleries. In fact, in the final years of 291, Stieglitz only mounted one exhibition of photography – Paul Strand in 1916.<sup>71</sup> If nothing else, a commemorative exhibition at the centennial mark of the *International Exhibition of Pictorial Photography* would allow for recognition and celebration of one of the high points of the major efforts that Stieglitz expended to promote photography as a fine art medium for much of his photographic career.

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<sup>71</sup> Robert Hirsch. *Seizing The Light: A History Of Photography*, 208.



### **Proposed Exhibition Checklist Production Process:**

As part of this thesis project, an exhibition proposal is being prepared and presented to the curatorial staff at George Eastman House for potential inclusion in an exhibition during the 2010 calendar year. Using objects selected from the institution's collection, the proposed exhibition which is intended to mark the centennial anniversary of the 1910 *International Exhibition of Pictorial Photography* in Buffalo, would be part of the planned survey of the history of photography exhibitions tentatively scheduled for next year at George Eastman House. The proposal, in the form of a statement of intent, and a checklist presented to the curatorial staff at George Eastman House are included here as appendices ("Appendix B: 2010 Exhibition – Statement of Intent", page 25; and "Appendix C: Proposed Exhibition Checklist", page 27). Outlined here is a brief description of the procedure I followed in the selection of works from the museum's collection for the proposed exhibition.

Prior to the completion of a written statement of intent, I completed initial research of the photographic holdings at George Eastman House using the 1910 exhibition catalogue and the museum's database, The Museum System (TMS). As the primary resource of information about the exhibition, the exhibition catalogue includes brief biographical descriptions of the key exhibitors and identifies the maker, title, medium and year (in some cases, two dates identify a negative and later print date) of the objects exhibited at Buffalo, drawn largely from Stieglitz's personal collection.<sup>72</sup> Using TMS, I compiled a preliminary survey of the George Eastman House photographic collection identifying all objects in the museum's holdings created by the sixty-five photographers included in the 1910 exhibition.

Having examined the collection of photographs at George Eastman House, I then wrote a statement of intent for the proposed exhibition. This statement provides the museum's curatorial

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<sup>72</sup> Weston Naef. *The Alfred Stieglitz Collection: Fifty Pioneers of Modern Photography*, 190.

staff with a brief overview of the goals of the proposed exhibition and expresses my personal desire to contribute to the 2010 exhibitions calendar at George Eastman House. The curatorial thesis of the proposed exhibition is also set out in the statement of intent.

In the selection of works to include in the 2010 exhibition, I decided to limit the objects for potential inclusion to the thirty-eight individuals exhibited in the invitational section of the exhibition in Buffalo. This decision was made firstly based on the knowledge, as evidenced by his selection of them, that Stieglitz felt that these individuals were the best representation of photographers working to elevate the medium of photography to a high art. In addition, while there are works in the George Eastman House collection by photographers included in the juried open section of the 1910 exhibition, these individuals (as a group) are not well represented in the museum's collection. For example, there are approximately four hundred ninety objects in the collection by Paul Anderson while other artists are represented by a single or few objects. Finally, many of the objects by these makers are only catalogued at lot level, which means individual objects are time consuming to identify. To prepare these objects for exhibition would be a major undertaking.

Using the 1910 exhibition catalogue and database searches for each of the thirty-eight "constituents,"<sup>73</sup> I compiled an object package in TMS of works for potential consideration in the exhibition. Approximately two hundred sixty objects in the George Eastman House collection were identified to have similar, if not identical, titles to those in the original exhibition catalogue. From this initial selection, a narrower selection was made by examining the exhibition history of each object. Many of these objects, for example, are currently unavailable as they are part of the

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<sup>73</sup> "Constituents" is terminology used in TMS to identify individuals in a variety of roles.



traveling exhibition *TruthBeauty: Pictorialism and the Photograph as Art, 1845-1945*.<sup>74</sup> Due to the desire to exhibit a variety of objects from the George Eastman House collection and to expand public exposure to a larger selection of the institution's holdings, a smaller object package of approximately eighty objects was created on the basis that they had not been exhibited at the Rochester museum in the last decade.

A final checklist was compiled over the course of two appointments with archivist Joe Struble. Final selections were made based on the determined suitability of objects for exhibition, in terms both of physical condition and aesthetic quality. In all, nineteen objects were selected for the final exhibition checklist.

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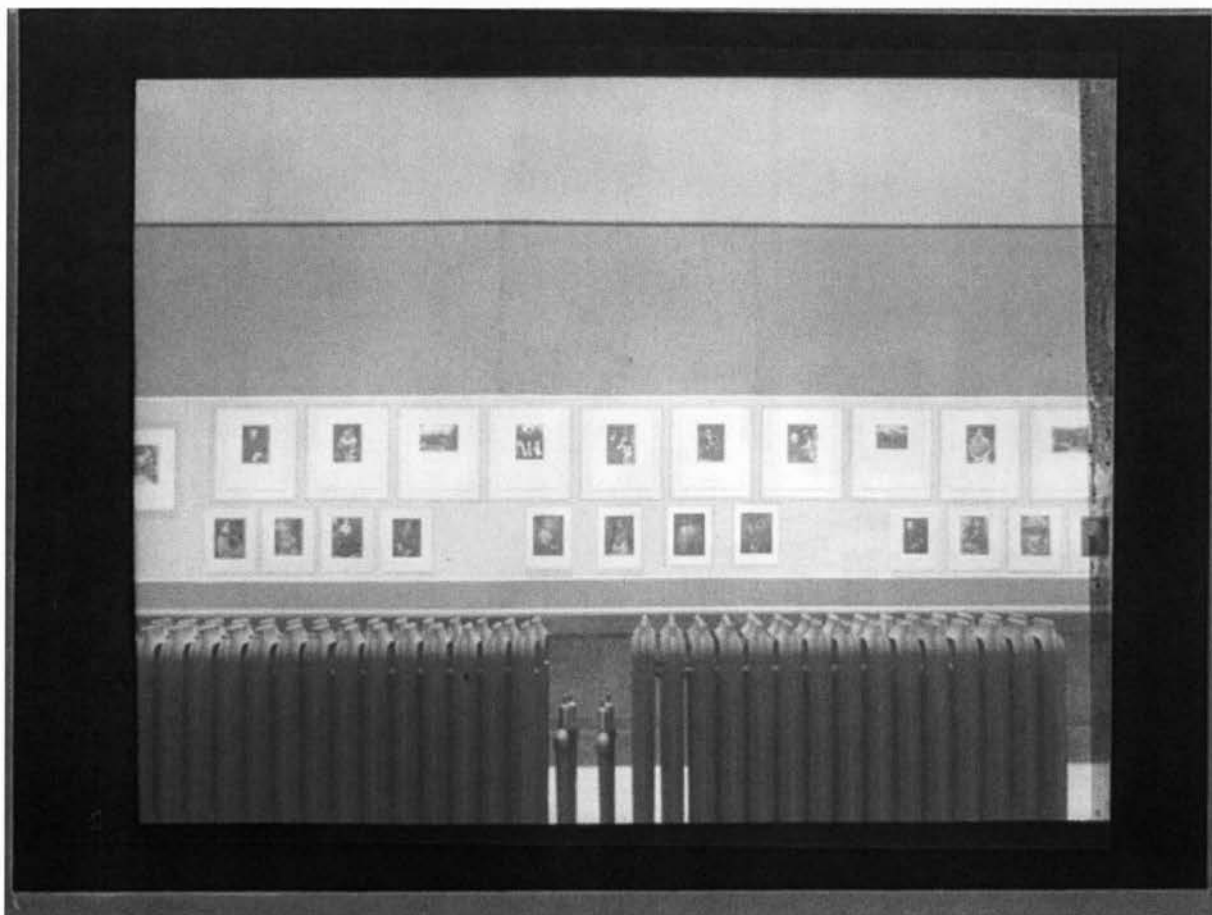
<sup>74</sup> In many cases, multiple objects of the same image (typically in a variety of media) are part of the George Eastman House collection. All objects included in the *TruthBeauty* exhibition checklist were excluded from this narrowed object package as the exhibition is currently traveling. Furthermore, George Eastman House was recently a host venue to the traveling exhibition. Objects depicting the same image as those in *TruthBeauty* were eliminated from the consideration of inclusion in the 2010 exhibition. In many cases, multiple objects of the same image (typically in a variety of media) are part of the George Eastman House collection. In all cases, object multiples were not considered for exhibition selection.

## Appendix A: Selection of Coburn 1910 Installation Photographs

Twenty-four negatives by Alvin Langdon Coburn in the collection of George Eastman House document the *International Exhibition of Pictorial Photography* installed by Alfred Stieglitz and his companions at Buffalo's Albright Art Gallery in 1910 (1976:0165:0001-0024). Because Coburn photographed the exhibition with the intent not to document but, as he put it, to capture the overall visual pattern created by Max Weber's hanging arrangement, many of the exhibited objects are identifiable but out-of-focus in his images. The images here present an overview of the exhibition space, a portion of the Hill installation illustrated by Weber, and a section of works by Stieglitz.



Coburn, Alvin Langdon  
Albright Art Gallery "Pictorialist Exhibition," 1910.  
Negative, gelatin on nitrocellulose film  
12 x 9 cm  
Gift of Alvin Langdon Coburn  
1976:0165:0001



Coburn, Alvin Langdon  
Albright Art Gallery "Pictorialist Exhibition," 1910.  
Negative, gelatin on nitrocellulose film  
12 x 9 cm  
Gift of Alvin Langdon Coburn  
1976:0165:0006



Coburn, Alvin Langdon  
Albright Art Gallery "Pictorialist Exhibition," 1910.  
Negative, gelatin on nitrocellulose film  
12 x 9 cm  
Gift of Alvin Langdon Coburn  
1976:0165:0003



## Appendix B: 2010 Exhibition - Statement of Intent

The approaching centennial anniversary of the 1910 *International Exhibition of Pictorial Photography*, as an important moment in the history of photography, should not go unmarked. After having studied the history surrounding the installation of the seminal exhibition, hung by the Photo-Secession at Buffalo's Albright Art Gallery, I would like to propose an exhibition honoring the historical exhibition during the 2010 calendar year.

The 1910 exhibition simultaneously marks a beginning and an end within the history of photography. The exhibition's host venue, the Albright-Knox Art Gallery (then the Albright Art Gallery) in Buffalo, became the first fine arts institution in the United States to hang an exhibition devoted solely to the medium of photography and the first institution to publicly announce the acceptance of photography as a medium of art expression.<sup>75</sup>

For the Photo-Secession, the hanging of the 1910 exhibition would come to be a celebratory last hurrah for the soon-to-dissolve organization. Alfred Stieglitz believed the exhibition to offer the best in modern photography from 1894 to 1910.<sup>76</sup>

As part of my graduate thesis in Photographic Preservation and Collections Management, using the original exhibition catalogue prepared by Stieglitz, I have prepared a tentative exhibition checklist which utilizes nineteen objects from the collection of photographs at George Eastman House and represents nine individuals included in the 1910 exhibition: Anne W. Brigman, Alvin Langdon Coburn, Frank Eugene, Frederick H. Evans, Gertrude Käsebier, Heinrich Kühn, Edward Steichen, Alfred Stieglitz, and Clarence H. White. In an effort to bring more of the collection to the museum visitor, each of these nineteen works was selected on the

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<sup>75</sup> Alfred Stieglitz. *Photo-Secessionism And Its Opponents: Five Recent Letters*. (New York: [s.n.], 1910), 9.

<sup>76</sup> Weston Naef, *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography* (New York: The Viking Press, 1978), 192.



basis that they have not been exhibited publicly at George Eastman House in more than a decade, if at all.

It is my understanding that the tentative 2010 calendar of exhibitions at George Eastman House is comprised of a series of small exhibitions surveying a history of the photographic medium. Certainly, the 1910 *International Exhibition of Pictorial Photography* holds an important place within that history and this tentative schedule, coinciding with the approaching exhibition's anniversary year. It is an event in the history of photography that deserves notice.

To hang the works in my proposed checklist would require approximately fifty linear-feet of wall space.<sup>77</sup> The exhibition was originally envisioned to hang in the museum's Porter Peristyle entryway as part of the 2010 survey exhibitions; however, as other components of the 2010 exhibition take shape, the exhibition is not limited to that space.

I offer this proposal with the hope of having an opportunity to further develop the exhibition with George Eastman House curatorial staff in the future. I would be honored to have the fruits of my research used in this way.

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<sup>77</sup> Included with this estimation are frames and mats (adding an additional eight inches to the overall size of the object), and an addition eight inch spacing between objects.

## Appendix C: Proposed Exhibition Checklist



**Anne W. Brigman**  
The Bubble  
1907  
Photogravure print  
16.1 x 23.6 cm  
Gift of Willard M. Nott  
1981:1013:0029



**Alvin Langdon Coburn**  
The Cloud, Bavaria  
1908  
Photogravure print  
36.5 x 27 cm  
Gift of Alvin Langdon Coburn  
1967:0148:0001



**Alvin Langdon Coburn**  
Notre Dame  
ca. 1908  
Gum platinum print  
36.3 x 28.8 cm  
Gift of Alvin Langdon Coburn  
1967:0159:0015



**Alvin Langdon Coburn**

Cadiz

ca. 1906

Gum platinum print

37.1 x 32.5 cm

Gift of Alvin Langdon Coburn

1967:0161:0059



**Frank Eugene**

Adam And Eve

ca. 1900

Photogravure print

17.8 x 12.8 cm

Museum collection

1980:0259:0001



**Frederick H. Evans**

An Ancient Norfolk Baptismal Font

1907

Platinum print

Image: 27.3 x 21.5 cm

Mount: 47.9 x 35.3 cm

Museum Purchase

1981:1198:0062





**Frederick H. Evans**

Height And Light In Bourges Cathedral

ca. 1899

Platinum print

Image: 12.2 x 7 cm

Mount: 44.3 x 27 cm

Museum purchase, ex-collection Gordon Conn

1981:1198:0099



**Gertrude Käsebier**

The Bat

1902

Platinum print

20.4 x 15.3 cm

Gift of Hermine Turner

1970:0058:0009



**Gertrude Käsebier**

The Sketch (Beatrice Baxter)

1903

Platinum print

15.7 x 20.9 cm

Gift of Hermine Turner

1971:0042:0028



**Gertrude Käsebier**

The Heritage Of Motherhood

ca. 1904

Gum bichromate print

27.0 x 27.7 x 4.9 cm

Gift of Hermine Turner

1971:0042:0033



**Heinrich Kühn**

The Artist's Umbrella

1910

Photogravure print

23.0 x 28.8 cm

Museum Purchase

1971:0061:0002



**Heinrich Kühn**

Descriptive Title: Two boys, Hans and  
Walther Kuhn

ca. 1906

Bromoil transfer print

Image: 39 x 30 cm

Overall: 49.5 x 33 cm

Museum Purchase

1971:0061:0005



**Heinrich Kühn**

Descriptive Title: Woman sewing, seated  
on dunes

ca. 1910

Gum bichromate print

45.8 x 77.1 cm

Museum Purchase

1971:0061:0007



**Edward Steichen**

Self-portrait

1901

Photogravure print

21.5 x 16.3 cm

Bequest of Edward Steichen by Direction  
of Joanna T. Steichen

1979:2020:0002



**Edward Steichen**

Steeplechase Day, Paris; After The Races

1907

Photogravure print

15.8 x 17 cm

Museum collection

1977:0830:0001



**Alfred Stieglitz**

Winter - Fifth Avenue

1893

Carbon print (?)

39.9 x 32.4 cm

Part purchase and part gift of An American  
Place, ex-collection Georgia O'Keeffe

1972:0176:0001





**Alfred Stieglitz**

Scurrying Home

1894, print ca. 1897

Photogravure print

Image: 18 x 14.2 cm

Overall: 50.9 x 40.6 cm

Museum Collection

1974:0054:0010



**Alfred Stieglitz**

The Old Mill

1894, print ca. 1897

Photogravure print

Image: 27.8 x 20.1 cm

Overall: 50.4 x 40.5 cm

Museum Collection

1974:0054:0008



**Clarence H. White**

The Cave

ca. 1899

Platinum print

23.4 x 19.2 cm

Gift of Mrs. Raymond Collins

1976:0315:0608

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